

Remembering the Vietnam War

Art et pouvoir- The U.S. entered the Vietnam War in an attempt to prevent the spread of communism, but foreign policy, economic interests, national fears, and geopolitical strategies also played major roles. This war was both one of the most documented and represented.

	How did the Vietnam war affect the United State
At the end of the Unit, I will	Write a synopsis for a new Movie and draw its poster
What vocabulary will I need ?	War opinion movies description
What grammatical structure will I need ?	Présent -ing modaux prétérit formation des questions
What will I learn about ?	<ul style="list-style-type: none"> - one of the war the American engaged - the consequences of this war on the Americans and how the different people were impacted - why it was so represented in the American culture - how stretchy this subject was
What documents will be used ?	<p>1- Vietnam War, a history (activities by ichistory) 1a-The USA in Vietnam: Key words 1b- Vietnam in the Cold War Context 1c- Why did The Usa Get Involved in Vietnam ? 1d – worksheet: Why did The Usa Get Involved in Vietnam ?</p> <p>2- The Vietnam war in the movies 2a- movies synopsis 2b-Genially by proflegrand78: Cinematographic Representation of the Vietnam War 2c- Let's play Kahoot! Cinematographic Representation of the Vietnam War</p> <p>3- the Vietnam War and the medias 3a- Vietnam: The First Television War – part 1, Jessie Krats for National Archives, Pieces of history January 25, 2018 3b- Vietnam: The First Television War – part 2, Jessie Krats for National Archives, Pieces of history January 25, 2018 3c- Nothing actually happened, <i>Good Morning Vietnam</i>, movie by Barry Levinson, 1985 3d- Universal Newsreel Volume 40, Release 24, 03/21/1967 (Vietnam excerpt)</p>

	<p>4- The Vietnam war and the Youth 4a- The Draft Notice, <i>On the Rainy River</i>, The things they carried, Tim O'Brien, 1990 - part 1 4b- The Runaway, <i>On the Rainy River</i>, The things they carried, <i>Tim O'Brien</i>, 1990 – part 2 4c -The decision, <i>On the Rainy River</i>, The things they carried, Tim O'Brien, 1990 - part 3 4d- That's me in the picture, interview by Abigail Radnor, The Guardian, November 7th 2014.</p> <p>5- Remembering the Vietnam war 5a- How we made the pop song 19 by Paul Hardcastle and Ken Grunbaum - Interviews by Dave Simpson <i>The Guardian</i> 24 September 2012 5b- 19, worksheet, an activity by ichistory 5c- Veterans back in Vietnam for the first time since the war, 2019 (vidéo) 5d- President Biden on a “Welcome Home” Vietnam War Veterans Commemoration, 2023 (vidéo)</p>
Final Task	You will write a synopsis for a movie and design its poster. You will have some mandatory elements en D-Day

Instructions for your Final Project :

- 1- You will have one hour full to write your synopsis and draw your poster
- 2- You will need to bring at least two different illustration before hand
- 3- Your story will need to fit with the choosen illustration and the mandatory elements
- 4- You will not be allowed to have any other elements than the pictures
- 5- You will be given your mandatory elements en D-day – make sure to underline them

Remembering the Vietnam War

You will write a synopsis for a movie and design its poster. Use and underline the mandatory elements:

	Qualité du contenu	Pt score	Cohérence de la construction du discours	Pt score	Correction de la langue écrite	Pt score	Richesse de la langue	Pt score
C2	J'ai rendu de fines nuances de sens en rapport avec un sujet complexe .	30	j'ai produit un texte cohérent et construit sur un sujet complexe	30	J'ai rédigé avec un très haut degré de correction	30	J'ai employé de manière pertinente un très vaste répertoire	30

Anne- Charlotte Legrand, d'après Remembering the Vietnam War – avec Marine Scheller – Académie de Versailles

C1+		25		25	grammaticale , y compris en mobilisant des structures complexes sur un sujet complexe .	25	lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées même sur un sujet complexe	25
C1	J'ai traité le sujet et produit un écrit fluide et convaincant, étayé par des éléments (inter)culturels pertinents. J'ai rédigé plus de 200 mots	20	J'ai produit un récit ou une argumentation complexe en démontrant un usage maîtrisé de moyens linguistiques de structuration et d'articulation.	20	J'ai maintenu tout au long de sa rédaction un haut degré de correction grammaticale, y compris en mobilisant des structures complexes	20	J'ai employé de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées..	20
C1-	J'ai su développer le sujet de façon constructive et approfondie	15		15		15		15
B2+		12		12		12		12
B2	J'ai traité le sujet de façon claire, détaillée et globalement efficace	10	J'ai produit un texte bien structuré en indiquant la relation entre les faits et les idées, j'ai utilisé à bon escient les éléments imposés, mon histoire était bien illustrée par la	10	J'ai démontré une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures complexes ne donnent pas lieu à des malentendus.	10	j'ai produit un texte dont l'étendue du lexique et des structures est suffisante pour permettre précision et variété des formulation.	10
B2-	mon illustration correspondait bien aux exigences des éléments obligatoires, j'ai rédigé un synopsis de plus de 150 mots en utilisant les éléments du cours à bon escient	8		8		8		8
B1+		6		6		6		6
B1	j'ai traité le sujet de façon intelligible et relativement développée j'ai rédigé un écrit d'environ 150 mots, j'ai repris des éléments tels que développé dans le cours	5	J'ai rendu compte j'ai exposé et illustré un point de vue j'ai raconté une histoire de manière cohérente en m'appuyant sur mon illustration	5	J'ai démontré une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures simples ne gênent pas la lecture. .	5	j'ai produit un texte dont l'étendue lexicale relative nécessite l'usage de périphrases et de répétitions. .	5
B1-/A2+		4		4		4		4
A2	j'ai traité le sujet, ma production est courte .	3	j'ai exposé une expérience ou un point de vue en utilisant des connecteurs élémentaires.	3	j'ai produit un Mon texte était immédiatement compréhensible malgré des erreurs fréquentes.	3	j'ai produit un texte dont les mots sont adaptés à l'intention de communication, en dépit d'un répertoire lexical limité	3
A2-		2		2		2		2
A1	J' ai simplement amorcé une production écrite en lien avec le sujet.	1	J'ai énuméré des informations	1	J'ai produit un texte globalement compréhensible mais dont la lecture est peu aisée.	1	J'ai produit un texte intelligible malgré un lexique très limité.	1

1- Vietnam War, a history (activities by ichistory)

1a-The USA in Vietnam: Kew words (an activity by ichistory) p 1

1b- Vietnam in the Cold War Context (p 4)

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1c- Why did The Usa Get Involved in Vietnam ? (p 5 et 6)

1d – worksheet: Why did The Usa Get Involved in Vietnam ? P 7
faire les activités telles que proposée

2- The Vietnam war in the movies

2a- movies synopsis

2b-Genially by proflegrand78: Cinematographic Representation of the Vietnam War

2c- Let's play Kahoot! Cinematographic Representation of the Vietnam War

travail sur les movies synopsis: à imprimer – repérage des mots clés, imaginer le poster

1- Platoon – 2- Good Morning vietnam – 3- The deer Hunter – 4- Full Metal Jacket- 5- Apolypse now – 6- Birdy – 7 - First Blood – 8- Born on the Fourth of July -9 Rescue Dawn - 10 Coming Home

genially – retrouver les titres et justifier son choix :

<https://view.genial.ly/62b4ceda52e0a20011ee4899/presentation-subject-presentation>

Kahoot pour vérification

<https://create.kahoot.it/details/3118d76b-580b-452a-91e7-e96d7b2a9a39>

3- the Vietnam War and the medias

3a- Vietnam: The First Television War – part 1, Jessie Krats for National Archives, Pieces of history January 25, 2018

3b- Vietnam: The First Television War – part 2, Jessie Krats for National Archives, Pieces of history January 25, 2018

<https://prologue.blogs.archives.gov/2018/01/25/vietnam-the-first-television-war/>

3c- Nothing actually happened, *Good Morning Vietnam*, movie by Barry Levinson, 1985

<https://www.youtube.com/watch?v=MRSixR49zCU>

3d- Universal Newsreel Volume 40, Release 24, 03/21/1967 (Vietnam excerpt)

https://www.youtube.com/watch?v=UFYy2_2zlaw

travail sur les documents en group work : vidéos + textes découvert en classe, travail sur ce que signifie le media coverage de la vietnam war

4- The Vietnam war and the Youth

4a- The Draft Notice, *On the Rainy River*, The things they carried, Tim O'Brien, 1990 - part 1

4b- The Runaway, *On the Rainy River*, The things they carried, *Tim O'Brien*, 1990 – part 2

4c -The decision, *On the Rainy River*, The things they carried, Tim O'Brien, 1990 - part 3

4d- That's me in the picture, interview by Abigail Radnor, The Guardian, November 7th 2014.

[logue.blogs.archives.gov/2018/01/25/vietnam-the-first-television-war/](https://prologue.blogs.archives.gov/2018/01/25/vietnam-the-first-television-war/)

4- The Vietnam war and the Youth

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4a- going to the war: Reading circle: *On the Rainy River*,

(https://pages.uoregon.edu/eherman/teaching/texts/OBrien_TheThingsTheyCarried.pdf)

Reading circle: sur les 3 textes

consigne: Read the text and prepare your role

Mettre les élèves ensemble par rôle et par texte pour échanger en début d'heure puis les remettre par groupe de 5 (un rôle sur chacun des textes, par groupe)

débuter le reading circle:

You will work in groups, and discuss the text all together. I will give the group a task after this discussion. You must make the best of the 15 minutes I will give you.

faire faire reading circle (3 min par personne => 15 minutes) puis leur donner la consigne finale:

IDEE 1: each group will write the blurb (100/150 mots) and a few sentence from the reviews

The front cover will reflect the content of the short story.

puis faire présenter son poster groupe par groupe en mélangeant les posters

ou exposer son poster et s'enregistrer sur vocaroo.fr => QR à imprimer et à mettre sur poster
prévoir un timing + tout le monde doit parler en consigne

IDEE 2:

après le reading circle, TE en commun puis en rédaction notée, demander aux élèves d'imaginer et de décrire la présentation de front cover de la nouvelle. Justifier leur choix.

Proposition barème:

description rigoureuse 3 pt

- illustration cohérente avec la nouvelle 2 pt

- justification développée et pertinente 2 pt

- maîtrise de la nouvelle: 1 pt

- opinion personnelle sur la nouvelle / pt de vue développée: 2 pt

anglais: richesse lexicale 5 pt

richesse grammaticale: 5 pt

4d- That's me in the picture, interview by Abigail Radnor, The Guardian, November 7th 2014.

<https://www.theguardian.com/artanddesign/2014/nov/07/jan-rose-kasmir-anti-vietnam-rally-pentagon>:

That's me in the picture: Jan Rose Kasmir at an anti-Vietnam war rally at the Pentagon, in 1967

Faire lire l'interview – dessiner la photo en donnant le plus de détail possible et à partir des photos dessinée, se mettre en group work de 4 (2 groupes ensemble) présenter son dessin en expliquant les éléments repris, choisir la photo la plus représentative entre les 2 (discuss which drawing is the most faithful)

montrer la photo originale et écrire des notes en vue d'un interview du soldat en face

Anne- Charlotte Legrand, d'après Remembering the Vietnam War – avec Marine Scheller – Académie de Versailles

=> l'idée étant de préparer une interview du soldat, passage au tableau sans note la fois d'après.

Préparation en pair work (possible) passage seul

→ **photo p 132 – diversity pour leur donner de l'inspiration**

5- Remembering the Vietnam war

5a - How we made the pop song 19 by Paul Hardcastle and Ken Grunbaum - Interviews by [Dave Simpson](#) *The Guardian* 24 September 2012

travail sur le texte, repérage des éléments de construction de la chanson
puis chanson en vidéo et

5b- lyrics avec la work sheet de la chanson (p9 an activity by ichistory)
proposition d'un poster de la chanson / disc sleeve

5c- CO: Veterans back in Vietnam for the first time since the war

https://www.youtube.com/watch?v=tuWNgLZg_Is

cf lien pour CO découpée:

à partir de la CO :

imaginez les questions / réponses qu'on pourrait avoir en vue d'écrire un article => travail en pair work.

passage au tableau à 3, rôle donnés au hasard: 1 vétéran / un translator / 1 enfant.

Pendant que l'un des deux passent, le 2nd prend des notes en vue d'écrire l'article en se basant sur les questions.

Travail noté:

1- j'ai écrit 150 / 200 mots – 1 pt

2- j'ai su utiliser l'interview pour écrire un article 1pt

3- J'ai couvert les différents sujets abordés par la CO – 3 pt

4- Je suis intéressant à lire – 2 pt

5- mon article est structuré – 2 pt

6- J'ai partagé mon opinion - 1pt

7- Richesse lexicale 5 pt

8- Richesse grammaticale 5 pt

TOTAL: 20

5d- CO President Biden on a “Welcome Home” Vietnam War Veterans Commemoration, 2023.

<https://www.youtube.com/watch?v=aZYAU1MYKzU>

CO : CO classique – récupération politique => débat à 3 un animateur et 2 invités (pour et contre, choisi au hasard, se préparer au 3 rôles): Is Biden trying to make people side with him? Is it a success? What advices would you give ?

passage au tableau

DOCUMENTS:

Doc 2 :

<p>-1- Chris Taylor leaves his university studies to enlist in combat duty in Vietnam in 1967. Once he's on the ground in the middle of battle, his idealism fades. Infighting in his unit between Staff Sergeant Barnes, who believes nearby villagers are harboring Viet Cong soldiers, and Sergeant Elias, who has a more sympathetic view of the locals, ends up pitting the soldiers against each other as well as against the enemy.</p>	<p>-6- A young man returns from the Vietnam War scarred from the horrific experiences of battle. He is so damaged by what he saw that he has shut himself off from reality completely, imagining that he is actually a bird. He is confined to a mental hospital, where the doctors are at a loss as to how to treat him. In an attempt to help, his best friend from high school - and who was also in Vietnam - visits him every day to try and get through to him</p>
<p>-2- Radio funny man Adrian Cronauer is sent to Vietnam to bring a little comedy back into the lives of the soldiers. After setting up shop, Cronauer delights the G.I.s but shocks his superior officer, Sergeant Major Dickerson with his irreverent take on the war. While Dickerson attempts to censor Cronauer's broadcasts, Cronauer pursues a relationship with a Vietnamese girl named Trinh who shows him the horrors of war first-hand.</p>	<p>-7- A Vietnam veteran and drifter wanders into a small Washington town in search of an old friend, but is met with intolerance and brutality by the local sheriff, Will Teasle. When Teasle and his deputies restrain and shave him, he flashes back to his time as a prisoner of war and unleashes his fury on the officers. He narrowly escapes the manhunt, but it will take his former commander to save the hunters from the hunted.</p>
<p>-3- In 1968, Michael, Nick and Steven, lifelong friends from a working-class Pennsylvania steel town, prepare to ship out overseas following Steven's elaborate wedding and one final group hunting trip. In Vietnam, their dreams of military honor are quickly shattered by the inhumanities of war; even those who survive are haunted by the experience, as is Nick's hometown sweetheart, Linda.</p>	<p>-8- In the mid 1960s, suburban New York teenager Ron Kovic enlists in the Marines, fulfilling what he sees as his patriotic duty. During his second tour in Vietnam, he accidentally kills a fellow soldier during a retreat and later becomes permanently paralyzed in battle. Returning home to an uncaring Veterans Administration bureaucracy and to people on both sides of the political divide who don't understand what he went through, Kovic becomes an impassioned critic of the war.</p>
<p>-4- Private Davis, is quickly christened</p>	<p>-9- During the Vietnam War, German-born US</p>

<p>"Joker" by hi foul-mouthed drill sergeant, and pudgy Private Lawrence nicknamed "Gomer Pyle," as they endure the rigors of basic training. Though Pyle takes a frightening detour, Joker graduates to the Marine Corps and is sent to Vietnam as a journalist, covering -- and eventually participating in -- the bloody Battle of Hué.</p>	<p>pilot Dieter Dengler is shot down over Laos and taken prisoner. Tortured and starved, Dieter resolves to escape with fellow prisoners Duane and Gene. When they finally make their daring break into the jungle, the escapees discover that the dense, humid rainforest can be a terrifying prison in itself.</p>
<p>-5- In Vietnam in 1970, Captain Willard takes a perilous and increasingly hallucinatory journey upriver to find and terminate Colonel Kurtz, a once-promising officer who has reportedly gone completely mad. In the company of a Navy patrol boat filled with street-smart kids, a surfing-obsessed Air Cavalry officer, and a crazed freelance photographer, Willard travels further and further into the heart of darkness.</p>	<p>-10- The wife of a Marine serving in Vietnam, Sally Hyde decides to volunteer at a local veterans hospital to occupy her time. There she meets Luke Martin, a frustrated wheelchair-bound vet who has become disillusioned with the war. Sally and Luke develop a friendship that soon turns into a romance, but when her husband, Bob, returns unexpectedly, she must decide between staying with him and pursuing her new love.</p>

doc 3:

Vietnam: The First Television War (vidéo)

<https://prologue.blogs.archives.gov/2018/01/25/vietnam-the-first-television-war/>

(comments on the video: realistic, as if the viewer was with the GI's, raise awareness on the dangers of the war, which is not a game: shows how, despite the high-rated equipment of the US army, the soldiers are not in a position to defeat the enemy; the number of wounded and killed is given (13) and the number of Vietnamese soldiers killed is inferior (4); yet, the US army is shown in a positive light, as the GIs act like heroes - the commandant was killed when he took over the machine-gun after the machine-gunner was killed- . The viewer is led to think that this war is not worth the death of young American boys, to reflect on the pointlessness of the war)

Vietnam: The First Television War – part 1

The Vietnam War (1955–75) was a time of great controversy in the United States. Cold War tensions ran high as the country relentlessly fought against the alleged evils of communism.

At the same time, advances in video and audio recording enabled both easier and more news coverage. From 1950 to 1966, the percentage of Americans who owned a television skyrocketed from 9 percent to 93 percent as televisions became essential for everyday life.

With the proliferation of televisions, news networks strived to have the most exciting, dramatic, and attractive stories. They competed for the finest reporters, highest-rated equipment, and largest number of viewers. To succeed, they had to do something unprecedented: *on-site* coverage of the war in Vietnam. For the first time in American history, the news from the front lines was brought straight into the living room.

So why was Vietnam called the first “television war”?

Anne- Charlotte Legrand, d'après Remembering the Vietnam War – avec Marine Scheller – Académie de Versailles

During World War II, morale was high. Camera crews stayed in noncombat areas to show the happier, more upbeat side of war. The stories were broadcast as motion pictures shown in theaters. And the newscasters shared only good news and reported bad news with a cheery disposition.

Government censorship over the media influenced this outlook—if the press wanted access to stories about the war, they had to receive credentials from the military. This ensured that the news didn't report anything that the military did not want disclosed to the public. Big stories like the A-bomb stayed out of the news until after the war ended. The main focus of the media was high morale and support for the war effort.

In contrast, the television news networks had a leakier view of the war in Vietnam. After the Tet Offensive in 1968—which the public saw as a defeat—reports turned unfavorable toward the war effort. The censorship that was in effect during World War II was much more lax by the 1960s. Camera crews were on-site almost constantly in combat zones. Journalists wrote day-to-day coverage and recorded their stories in the field. This gave Americans a more realistic glimpse into the lives of their soldiers, and they didn't like what they saw.

National Archives, Pieces of history [January 25, 2018](#) By Jessie Kratz

Vietnam: The First Television War – part 2

On April 1, 1968, the day after President Lyndon B. Johnson announced that he would not run for reelection, he stated:

As I sat in my office last evening, waiting to speak, I thought of the many times each week when television brings the war into the American home. No one can say exactly what effect those vivid scenes have on American opinion. Historians must only guess at the effect that television would have had during earlier conflicts on the future of this Nation: during the Korean war, for example, at that time when our forces were pushed back there to Pusan; of World War II, the Battle of the Bulge, or when our men were slugging it out in Europe or when most of our Air Force was shot down that day in June 1942 off Australia.

Televising the Vietnam War helped to divide a nation that took pride in its ability to unify. The dramatization of stories in the news distorted the public's perception of what was actually happening in the field. Since it was visible in their homes, Americans were able to connect and empathize with the soldiers more than ever before. This caused an outcry of public opinion against the war.

By seeing the war on television, the anti-war advocates argued that the war was unnecessary, and hundreds of thousands of "American boys" were not dying for a noble cause. In fact, they believed that the United States was involved in a war in which they shouldn't be involved at all.

In contrast, the pro-war supporters regarded anti-war marches as disloyal to U.S. soldiers. They saw the perils of the battlefield and felt an obligation to support their troops regardless of whether they should be there or not. The disagreements between the pro-war and anti-war advocates caused a partition in the American population that still persists.

In addition, the strong public anti-war opinions expressed in the media influenced U.S. policy makers. Americans could see military abuses on television, such as the My Lai Massacre in 1968, which sparked riots in cities and university campuses across the nation. This outrage, fueled by television coverage, ultimately led to the decision to withdrawal of U.S. troops in 1973, and end of the U.S. involvement in the war.

National Archives, Pieces of history, [January 25, 2018](#) By Jessie Kratz

The Draft Notice - (*On the Rainy River* - part 1)

In June of 1968, a month after graduating from Macalester College, I was drafted to fight a war I hated. I was twenty-one years old. Young, yes, and politically naive, but even so the American war in Vietnam seemed to me wrong. Certain blood was being shed for uncertain reasons. I saw no unity of purpose, no consensus on matters of philosophy or history or law. The very facts were shrouded in uncertainty: Was it a civil war? A war of national liberation or simple aggression? Who started it, and when, and why? What really happened to the USS Maddox on that dark night in the Gulf of Tonkin? Was Ho Chi Minh a Communist stooge, or a nationalist savior, or both, or neither? What about the Geneva Accords? What about SEATO and the Cold War? What about dominoes? America was divided on these. (...) The only certainty that summer was moral confusion. It was my view then, and still is, that you don't make war without knowing why. Knowledge, of course, is always imperfect, but it seemed to me that when a nation goes to war it must have reasonable confidence in the justice and imperative of its cause. You can't fix your mistakes. Once people are dead, you can't make them undead.

In any case those were my convictions, and back in college I had taken a modest stand against the war. Nothing radical, no hothead stuff, just ringing a few doorbells for Gene McCarthy, composing a few tedious, uninspired editorials for the campus newspaper (...). I brought some energy to it, of course, but it was the energy that accompanies almost any abstract endeavor; I felt no personal danger; I felt no sense of an impending crisis in my life. (...)

The draft notice arrived on June 17, 1968. It was a humid afternoon, I remember, cloudy and very quiet, and I'd just come in from a round of golf. My mother and father were having lunch out in the kitchen. I remember opening up the letter, scanning the first few lines, feeling the blood go thick behind my eyes. I remember a sound in my head. It wasn't thinking, just a silent howl. A million things all at once—I was too good for this war. Too smart, too compassionate, too everything. It couldn't happen. I was above it. (...) I was no soldier. I hated Boy Scouts. I hated camping out. I hated dirt and tents and mosquitoes. The sight of blood made me queasy, and I couldn't tolerate authority, and I didn't know a rifle from a slingshot. (...)

I remember the rage in my stomach. Later it burned down to a smoldering self-pity, then to numbness. At dinner that night my father asked what my plans were.

"Nothing," I said. "Wait."

On the Rainy River, The things they carried, Tim O'Brien, 1990

The Runaway (*On the Rainy River*- part 2)

Tim, 21 has left home after receiving his draft notice to go Vietnam and serve the war.

For a while I just drove, not aiming at anything, then in the late morning I began looking for a place to lie low for a day or two. I was exhausted, and scared sick, and around noon I pulled into an old fishing resort called the Tip Top Lodge. (...) Briefly, I thought about turning around, just giving up, but then I got out of the car and walked up to the front porch.

The man who opened the door that day is the hero of my life. How do I say this without sounding sappy? Blurt it out—the man saved me. He offered exactly what I needed, without questions, without any words at all. He took me in. He was there at the critical time—a silent,

watchful presence. Six days later, when it ended, I was unable to find a proper way to thank him, and I never have, and so, if nothing else, this story represents a small gesture of gratitude twenty years overdue. Even after two decades I can close my eyes and return to that porch at the Tip Top Lodge. I can see the old guy staring at me. Elroy Berdahl: eighty-one years old, skinny and shrunken and mostly bald. (...)

When I asked for a room, Elroy made a little clicking sound with his tongue. He nodded, led me out to one of the cabins, and dropped a key in my hand. I remember smiling at him. I also remember wishing I hadn't. The old man shook his head as if to tell me it wasn't worth the bother. (...) One thing for certain, he knew I was in desperate trouble. And he knew I couldn't talk about it. The wrong word—or even the right word— and I would've disappeared.

It all seemed crazy and impossible. Twenty-one years old, an ordinary kid with all the ordinary dreams and ambitions, and all I wanted was to live the life I was born to—a mainstream life—I loved baseball and hamburgers and cherry Cokes—and now I was off on the margins of exile, leaving my country forever, and it seemed so impossible and terrible and sad. (...)

On my last full day, the sixth day, the old man took me out fishing on the Rainy River. The afternoon was sunny and cold. A stiff breeze came in from the north, and I remember how the little fourteen-foot boat made sharp rocking motions as we pushed off from the dock. The current was fast. All around us, I remember, there was a vastness to the world, an unpeopled rawness, just the trees and the sky and the water reaching out toward nowhere. The air had the brittle scent of October. For ten or fifteen minutes Elroy held a course upstream. (...)

It occurred to me that at some point we must've passed into Canadian waters, across that dotted line between two different worlds, and I remember a sudden tightness in my chest as I looked up and watched the far shore come at me. This wasn't a daydream. It was tangible and real. As we came in toward land, Elroy cut the engine, letting the boat fishtail lightly about twenty yards off shore. The old man didn't look at me or speak. Bending down, he opened up his tackle box and busied himself with a bobber and a piece of wire leader, humming to himself, his eyes down. It struck me then that he must've planned it. I'll never be certain, of course, but I think he meant to bring me up against the realities, to guide me across the river and to take me to the edge and to stand a kind of vigil as I chose a life for myself.

On the Rainy River, The things they carried, Tim O'Brien, 1990

The Decision (*On the Rainy River*- part 3)

Tim, 21 has left home after receiving his draft notice to go Vietnam and serve the war. In Minnesota, an old man, Elroy, puts him for a week. On the 6th day, Elroy takes Tim out on the Rainy River, which marks the border between the USA and Canada.

I remember staring at the old man, then at my hands, then at Canada. (...) Twenty yards. I could've done it. I could've jumped and started swimming for my life. Inside me, in my chest, I felt a terrible squeezing pressure. Even now, as I write this, I can still feel that tightness. And I want you to feel it—the wind coming off the river, the waves, the silence, the wooded frontier. You're at the bow of a boat on the Rainy River. You're twenty-one years old, you're scared, and there's a hard squeezing pressure in your chest. What would you do? Would you jump? Would you feel pity for yourself? Would you think about your family and your childhood and your dreams and all you're leaving behind? Would it hurt? Would it feel like dying? Would you cry, as I did? I tried to swallow it back. I tried to smile, except I was crying. (...)

I tried to will myself overboard.

I gripped the edge of the boat and leaned forward and thought, Now.

I did try. It just wasn't possible.

All those eyes on me—the town, the whole universe—and I couldn't risk the embarrassment. It was as if there were an audience to my life, that swirl of faces along the river, and in my head I could hear people screaming at me. Traitor! they yelled. Turncoat! Pussy! I felt myself blush. I couldn't tolerate it. I couldn't endure the mockery, or the disgrace, or the patriotic ridicule. Even in my imagination, the shore just twenty yards away, I couldn't make myself be brave. It had nothing to do with morality. Embarrassment, that's all it was.

And right then I submitted.

I would go to the war—I would kill and maybe die—because I was embarrassed not to.

That was the sad thing. And so I sat in the bow of the boat and cried. It was loud now. Loud, hard crying.

Elroy Berdahl remained quiet. He kept fishing. He worked his line with the tips of his fingers, patiently, squinting out at his red and white bobber on the Rainy River. His eyes were flat and impassive. He didn't speak. He was simply there, like the river and the late-summer sun. And yet by his presence, his mute watchfulness, he made it real. He was the true audience. He was a witness, like God, or like the gods, who look on in absolute silence as we live our lives, as we make our choices or fail to make them.

"Ain't biting," he said. Then after a time the old man pulled in his line and turned the boat back toward Minnesota.

I don't remember saying goodbye. That last night we had dinner together, and I went to bed early, and in the morning Elroy fixed breakfast for me. When I told him I'd be leaving, the old man nodded as if he already knew. He looked down at the table and smiled.

At some point later in the morning it's possible that we shook hands—I just don't remember—but I do know that by the time I'd finished packing the old man had disappeared. (...)

The day was cloudy. I passed through towns with familiar names, through the pine forests and down to the prairie, and then to Vietnam, where I was a soldier, and then home again. I survived, but it's not a happy ending. I was a coward. I went to the war.

On the Rainy River, The things they carried, Tim O'Brien, 1990

Anne- Charlotte Legrand, d'après Remembering the Vietnam War – avec Marine Scheller – Académie de Versailles

I was 17 when this picture was taken, and by that point I was already dedicated to the anti-war movement. I felt that the war in **Vietnam** was a horrible expression of American imperialism and we had no business being there.

I went by myself to the march on the Pentagon, and when I arrived, everyone gathered around the Lincoln Memorial Reflecting Pool. As we walked to the Pentagon I fell in with a crowd who were chanting “Viva Che, Viva Che” – I didn’t even know what a Che was! I had never heard of Che Guevara.

As we approached the Pentagon, the National Guard lined up to form a barrier to keep us from encroaching. Somebody was handing out flowers, which is how I came to have a chrysanthemum in my hand. I was going back and forth, beckoning the soldiers to join us. It never dawned on me that I was in any danger. This was before **Kent State**, so who would ever think that they would kill me?

None of them made eye contact. They stonewalled me. But the photographer later told me he noticed them shaking. I think they were afraid they were going to be told to fire at us.

If you look at my face, I am extremely sad: at that moment I realised how young these boys were. They were just as much a victim of the war machine as anyone else. When I saw the picture exhibited for the first time, many years later, I teared up; it took me back to that overwhelming sadness.

Looking back, it was a mind-blowing time – I was just 17.

Interview: Abigail Radnor

Pair work ;

	Identification du contexte ou de la situation d'énonciation	Pt score	Identification des réseaux de sens	Pt score	Identification des stratégies de communication	Pt score
C1	J'ai identifié les détails fins ou l'implicite tout en les replaçant dans le contexte : jeune homme de 19 à l'époque innocent n'ayant jamais tué	30	J'ai identifié et analysé la logique interne du document ou dossier en distinguant le cas échéant ce qui est de l'ordre de la digression : transmission difficulté à revenir critique à posteriori de cette guerre	30	J'ai identifié l'articulation entre les documents, la tonalité des propos : avion américain au Vietnam Carte de la guerre => mémoire vive au Vietnam aussi prise en charge des vétérans	30
	B2 vers le C1	25	B2 vers le C1	25	B2 vers le C1	25
B2	J'ai identifié la richesse du contexte ou de la	20	J'ai identifié la cohérence globale du	20	J'ai repéré l'intention en distinguant	20

	situation d'énonciation (implicite) : difficulté à parler émotions besoin des un des autres personne âgées		document ou du dossier : un besoin ressenti fort prise de conscience témoignage jeune soldat mort -complet -		l'expression du point de vue de l'exposé de faits, et les éléments implicites de l'articulation entre les documents : devoir de mémoire images émouvantes prise en charge des vétérans besoin	
	B1 vers le B2	15	B1 vers le B2	15	B1 vers le B2	15
B1	j'ai relevé des informations détaillées sur le contexte et établi des liens entre elles : bus – encadrant	10	j'ai relevé l'essentiel des éléments porteurs du sens : retour sur les zones combat mémoire encore vive carte éléments d'identification témoignage jeune soldat mort : photo – famille – identification à ce jeune homme	10	J'ai identifié l'expression de points de vue, souhaits, perspective. J'ai identifié la nature de l'articulation entre les documents : submergé par ses émotions partage des souvenirs	10
	A2 vers le B1	7	A2 vers le B1	7	A2 vers le B1	7
A2	j'ai relevé des informations explicites sur le/ les document(s) journaliste – vétéran / un ancien combattant / personne âgée	5	j'ai compris globalement le/ les document(s) retour sur les lieux du combats	5	J'ai identifié la nature du / des documents et j'ai pu les mettre en lien avec quelques éléments du contenu. Interview + vidéo	5
	A1 vers le A2	4	A1 vers le A2	4	A1 vers le A2	4
A1	j'ai relevé des informations isolées, simples et les ai articulées les unes aux autres.	3	J'ai construit une amorce de compréhension en relevant des mots ou des expressions.	3	J'ai relevé quelques données caractéristiques évidentes du / des documents.	3
pré-A1	j'ai relevé quelques données.	1	J'ai relevé des mots transparents et / ou	1	J'ai relevé quelques informations isolées,	1

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			familiers.											simples..										
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Total point obtenus	0	1-4				5- 12				13-18				19-22				23-31				32-39				40+		B1
	0	1-12				13-20				21-29				30-39				40-59				60-79				80+		B2
NOTE s/ 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20							

https://www.vietnamwar50th.com/assets/1/7/Teachers_Toolkit_MAY_2021_FINAL.pdf

IDEE DST:

diversity p 131 pour texte DST

effet domino en illustration

- wall
- question autour des trauma / conséquence de le Guerre

DST Vietnam: DOSSIER A RETRAVAILLER. IDEES :

Give an account of the 3 documents in English and in your own words, paying particular attention to the nature of the documents, the history behind it, how Americans perceived the war and took position.

Vietnam Veteran Recalls Camaraderie, Hardships of War Experience

I wanted to become a Marine from a very young age," Bongiovanni said.

He joined the Marines Feb. 9, 1967, in Niagara Falls as the Vietnam War raged. Bongiovanni spent 12 and a half months with the infantry in Vietnam from 1967-68. He wouldn't become a naturalized U.S. citizen until 1975.

"Well it was a lot of excitement, a lot of anxiety," he said of his war experience. "A lot of combat. [I] saw a lot of our brothers getting killed and wounded."

Bongiovanni, who moved from Madison, Alabama, to Arley, Alabama, in 2016, has traveled the world since then without meeting people from his hometown Niagara Falls. But curiously he encountered four people from there while he was in Vietnam. On the very first day he arrived, he saw a guy reading the Niagara Falls Gazette newspaper. Bongiovanni had gone to school with him.

"What are the odds of that happening?" Bongiovanni mused.

He arrived in Vietnam in late August 1967 and left Sept. 9, 1968. He served in the 1st Platoon of Bravo Company, 1st Battalion, 3rd Marines, 3rd Marine Division. They were called a special landing force, a special reaction force. When other units got into a tough spot, Bravo Company would be alerted and would get inserted mostly by helicopter and a few times by landing craft. With their operations based in Quang Tri, they were on the move up north in the I Corps. They were right on the North Vietnam border and were constantly receiving incoming rockets and mortars.

Anne- Charlotte Legrand, d'après Remembering the Vietnam War – avec Marine Scheller – Académie de Versailles

"We were called grunts. We were the ground pounders," Bongiovanni said. The elements were harsh. There was stifling heat. There were viruses and other diseases. There were insect bites. Jungle rot would infect your feet. The temperature would drop considerably at night and it would get cold. In the monsoon season, it would rain constantly. "But your body becomes acclimated to it," Bongiovanni said. "It could be quiet. Then all of a sudden, all hell would break loose," he said. His unit was involved in major engagements like the Tet Offensive in January 1968 and the Battle of Dai Do, that April 30 to May 3, when it took heavy casualties. "You remember the guys you were close with," Bongiovanni said. "You remember the hardships and you learn to appreciate life. I was 19 years old. You learn to appreciate the little things. "Sometimes I think about it and I shudder. About all the times I came close to dying. And you think why did I make it and so many didn't and sacrificed their [lives]." Bongiovanni shared his thoughts on this nation's commemoration of 50 years since the Vietnam War. "I think it's wonderful," he said. "And I think it's a long time coming."

<https://www.defense.gov/> Oct. 6, 2021 | By SKIP VAUGHN

Document 2- "We'll be a model for everyone"

Summer 1972. Maggie a young schoolteacher, leaves the US to live with her boyfriend, Fletcher, on a farm near Niagara Falls. Fletcher is avoiding the Vietnam draft. They are at the US-Canada border.

"Well, it's going to be amazing. Up here, there won't be any war or election, and we'll get to make the rules ourselves. At first, we'll help Brid and Wale look after Pauline – it'll be four parents for one kid. Then, after Dimitri and Rhea turn up with their boys --" He breaks off. "You know all this. You really want to hear it?" She nods, but she has a thought. "Wait a seconde. Let me get the movie camera and the tape recorder." He looks surprised. "Now? We aren't even there yet." She's thinking that the border wasn't the right way to start, but maybe with the camera and the tape recorder. "Pull over," she says. "It won't take more than a minute." "The turnoff's only a mile way." "Yeah, but I want to get started right bow." [...] America's too gar gone to save," he says. "The land's polluted and the politicians are corrupt. They send the army to slaughter kids halfway around the world, then order up the National Guard when people protest. In this coutrny we'll do things diffrently. We'll live peacefully and fairly. We'll get people from all over, people who want to to escape the city, who are sick of the crime, **the rat race**, who want their children to breathe clean air. The farm will let us provide for ourselves. We'll grow our own food, sell what we don't eat. Eventually we'll make enough money to buy the place. It'll be a life we could never have in Boston. We'll be a model for everyone."

The camera pans away from the landscape and accross the dashboard before settling on his face. [...] Give an account of the 3 documents in English and in your own words, paying

Anne- Charlotte Legrand, d'après Remembering the Vietnam War – avec Marine Scheller – Académie de Versailles

particular attention to the nature of the documents, the history behind it, how Americans perceived the war and took position.

Doc 1 - Vietnam Veteran Recalls Camaraderie, Hardships of War Experience

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photo 1:

Anne- Charlotte Legrand, d'après Remembering the Vietnam War – avec Marine Scheller – Académie de Versailles

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photo 2:

Document 3: Anti-war demonstrators tied flowers on MPs blocking their path to the Pentagon building on 21 October 1967. Photograph: The Washington Post

Anne- Charlotte Legrand, d'après Remembering the Vietnam War – avec Marine Scheller – Académie de Versailles



How we made the pop song 19 by Paul Hardcastle and Ken Grunbaum

Paul Hardcastle, composer

All my life I wanted to be a motorbike racer, until I had a bad crash and ended up in hospital for four months. While I was **bedridden** I listened to the radio all the time. Then, one night, I was watching TV, a documentary – it was ABC's Vietnam Requiem – about the war. What struck me was how young the soldiers were: the documentary said their average age was 19. I was out having fun in pubs and clubs when I was 19, not being shoved into jungles and shot at. One line – "None of them received a hero's welcome" – really struck a chord. When the soldiers came home, people wondered what had happened to the smiling kids who went out there. What did they expect if they'd been through that shit?

I started messing around and adding music to the narrative. I used an Emu Emulator, an early type of sampler that had a two-second limit when it came to doing samples. That's why the **hook** was "N-n-n-nineteen". It was the only bit of the narrative that made sense in two seconds. In those days, Radio 1 wouldn't touch dance music, and a record with someone talking about kids dying seemed a recipe for disaster. But it was 1985 and the 10th anniversary of the end of the war was suddenly all over the media. You couldn't ask for better exposure.

The next thing I knew, it was No 1 in Britain and around the world. In the US, even though it outsold everybody else for three weeks solid, a few stations refused to play it, thinking it was anti-American, which it wasn't. But I had tons of letters from Vietnam vets

Anne- Charlotte Legrand, d'après Remembering the Vietnam War – avec Marine Scheller – Académie de Versailles

thanking me for doing something for them.

The song's still special for me. It's also still relevant. In 2010, I did a new version about Afghanistan. My son's friend was killed there. He was 19.

Ken Grunbaum, promoter and video editor

I was working for Chrysalis Records, and Simon Fuller – whose 19 Entertainment would later launch the Spice Girls – was a very young A&R guy, but we just got on. He wanted me to sit in on a meeting. Right at the end, Paul said: "Oh, did you see that documentary about Vietnam last week? I taped it and have been messing about with it." He played us a very rough version of 19. When I heard that "N-n-n-nineteen" hook, I had a "**What the heck?**" moment.

These were the early days of spoken-word **sampling**: the general public had never heard anything like it. One of the first people to get behind 19 was Tony Blackburn, on his Radio London show. He played it and the public went mad for it. Not only did 19 sound unlike anything else on the radio, it also told a story. But, because it wasn't a performance song with a band standing there, it needed a video. So I edited one from the documentary.

Our legal department had a nightmare getting clearance for the samples; there were no precedents for something like this. We ended up having to pay Peter Thomas, the narrator, royalties. Paul was off doing more mixes of the song to keep the interest in it high, too – and the public wanted every version. It was amazing.

Interviews by Dave Simpson 24 September 2012

bedridden : *stuck in bed*

What the heck ? : (*interjection*) expresses surprise

sampling : *échantillonnage*

samples : *extrait*